

Space Lab to study motion sickness in space

By Gordon Hunter

When the European Space Agency's (ESA) Spacelab 1 is carried into orbit by NASA's Space Shuttle, Byron Lichtenberg, a graduate student in the Department of Aeronautics and Astronautics, may go with it.

Lichtenberg, four other payload specialists, and two mission specialists have been training at MIT under the direction of Professor of Aeronautics and Astronautics Laurence R. Young. Young, Associate Professor of Aeronautics and Astronautics, Charles M. Oman, and colleagues from Montreal and Toronto designed the experimental program for Spacelab to study space motion sickness. The specialists were training at MIT for this program.

One European and one American will be chosen from the payload specialists to fly with Spacelab to conduct the various experiments including the motion

sickness experiments. Either Lichtenberg or Michael Lampton of the University of California at Berkeley will be the American member.

One of the principal parts of the motion sickness experiments is a "space sled," a cage mounted on four and a half meter long rails that the subject will sit in to experience linear accelerations. Lichtenberg worked on the sled for his Ph.D. thesis.

Owen K. Garriott, one of the mission specialists and science-pilot on Skylab II, is one of many astronauts who have experienced motion sickness in space. He said that for the first few days in space, a sufferer feels nauseous and even if not sick, can experience a 25 per cent proficiency loss in his work due to discomfort. After this, Garriott said that the sufferer becomes immune to the sickness and feels "absolutely fantastic."

(Please turn to page 9)

Tuition jumps once again

By Steven Solnick

Tuition at MIT will rise \$400 next year, Chancellor Paul Gray announced this week.

The eight and one half percent hike, the tenth consecutive tuition increase, will bring tuition to an all-time high of \$5100. Gray also announced that, beginning next year, MIT's mandatory health fee will be incorporated into the tuition figure — outside hospitalization insurance will remain separate. The health fee will rise by \$13 to \$200, bringing the tuition to be listed in the 1979-80 catalog to \$5300.

The tuition increase is prompted by a budget deficit for fiscal year 1979 which is estimated by Director of Finance John Currie at \$280 thousand. MIT's status as a university (a non-profit organization) with a budget deficit enables it to increase tuition above seven percent wage and price ceilings established by the Carter Administration.

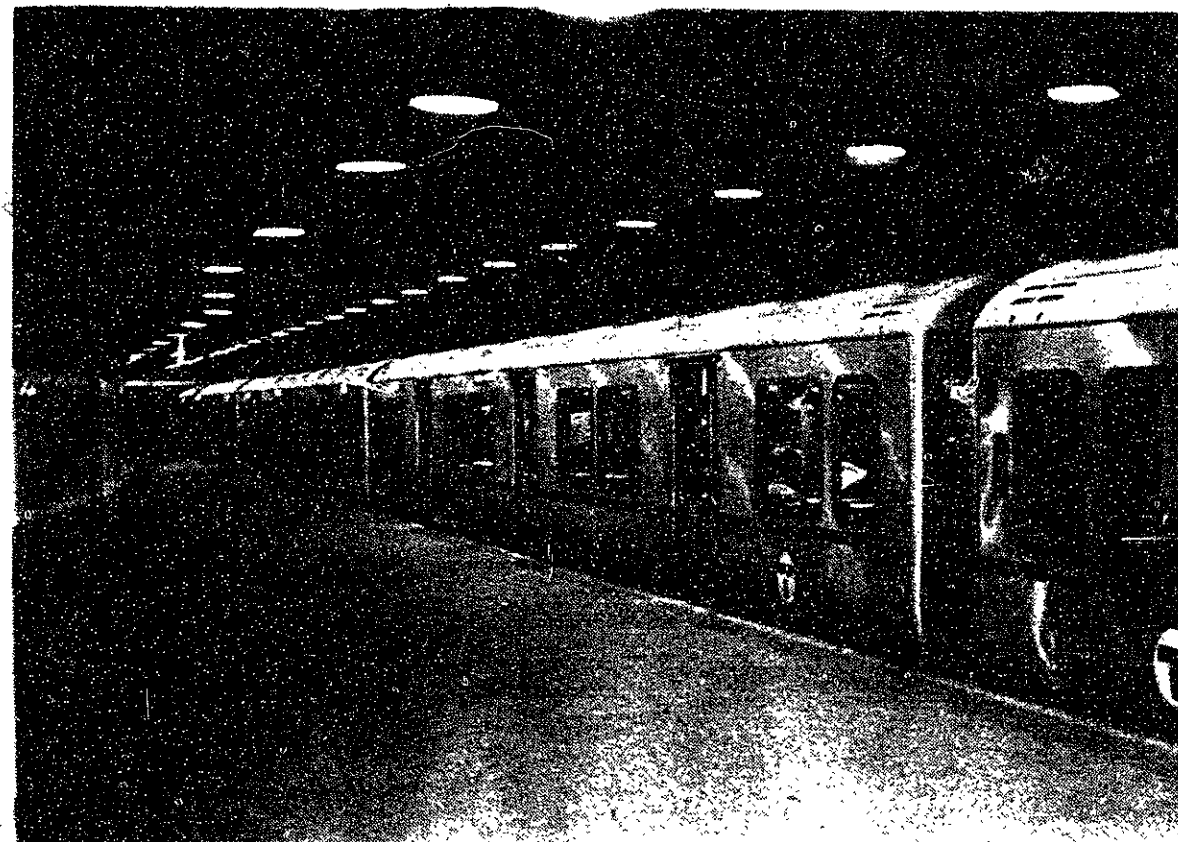
Director of Financial Aid Jack Frailey indicated that a decision on whether to increase the equity level (self-help expectation) next year would probably be reached after "discussions with the Chancellor and Academic Council early in March."

The figure for the deficit is calculated assuming MIT uses all unrestricted funds which would otherwise be earmarked for the endowment. Last year, MIT generated a \$68 thousand surplus after applying such unrestricted funds to close the \$6 million operating gap in its \$319 million budget. In 1976, the Institute was forced to tap the endowment

year	MIT tuition (each \$ = \$200)
'80	~~~~~ +\$
'79	~~~~~
'78	~~~~~
'77	~~~~~
'76	~~~~~
'75	~~~~~
'74	~~~~~
'73	~~~~~
'72	~~~~~
'71	~~~~~
'70	~~~~~
'69	~~~~~

funds themselves to close the budget deficit. The result of these repeated operating gaps over the last decade has been to ultimately decrease the net worth of MIT's endowment (currently valued at nearly \$275 million) over the last decade.

Vice-President Kenneth Wadleigh indicated that the health fee was being included in the tuition since all registered students must pay it and those students receiving scholarships based on tuition would now be reimbursed for the medical fee as well. The practice of including such all-inclusive fees in tuition is standard at many other colleges and universities.



A Red Line train arrives at Harvard station. (Photo by James Jackson)

Cambridge fights MBTA

By Eric Starkman

Later this month the city of Cambridge and a neighborhood coalition will file suit to stop the Massachusetts Bay Transit Authority (MBTA) from extending the Red Line from Harvard Square to Porter Square on the grounds that the MBTA violated the agreements it had with the city and its residents.

The merits of the case will rest on whether the MBTA may use the same Environmental Impact Statement (EIS) in-

tended for a proposal to extend the line to the 128 junction in Arlington. The Red Line Alert, a coalition of three Cambridge neighborhood groups, charge that the MBTA violated three federal statutes by applying the original EIS to its new plan extending the line only to Porter Square.

The city will also press charges, but has not yet decided whether to file a joint or separate suit. City Manager James L. Sullivan proposed that the city share the

(Please turn to page 9)

Work-Study eligibility limit frustrates aid recipients

By Leigh J. Passman

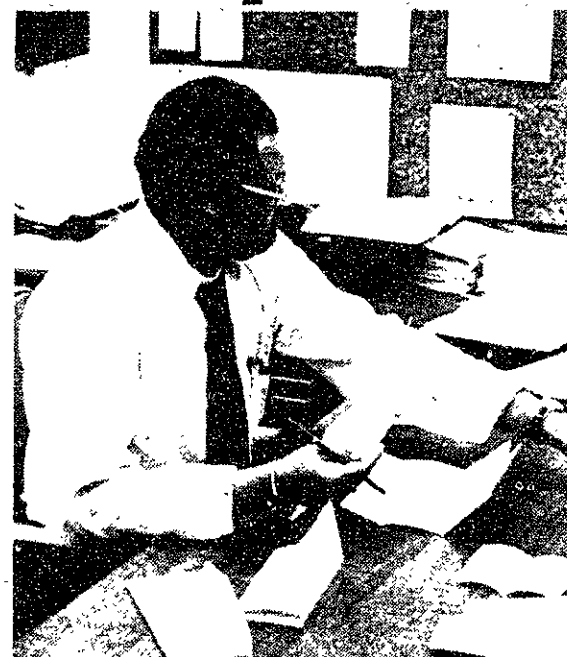
A letter to approximately 130 undergraduates notifying them that they had earnings exceeding "College Work-Study or Term-time eligibility" stirred widespread rumors that students would be dismissed from their on-campus jobs.

Nelson Armstrong, director of the Student Employment Office of the Student Financial Aid office, assured *The Tech* that "no one has been terminated" and indicated that the angry reaction of some students and their employers was the result of misunderstanding and overreaction.

The letter, dated January 10, 1979 and signed by Armstrong, notified students of their term-time earnings for the 1978-79 academic year through December 27, 1978. It continued, "Unfortunately, this is over and above the College Work-Study or Term-time eligibility limit granted to you for the semester (or academic year)." The notified students were then asked to visit Armstrong.

Armstrong told *The Tech* that he explained to students that if they continued working at their current income pace, they would most likely exceed the limit established for their Term-time employment.

Armstrong drew the example of a typical student on financial aid. Using rough figures, he allowed \$8000 for a student's total needs for one year (the MIT standard budget figure is about \$8350). The student's family contribution, summer earn-



Nelson Armstrong of the Financial Aid Office is the director of the Student Employment Office. (Photo by Richard Soley)

ings, and savings would provide him with \$2000. Typically the balance of the \$6000 is comprised of \$3500 in grants and scholarships (outright gifts) and \$2500 in what the financial aid office calls "self-help". The \$2500 of self-help comes from two sources — loans and work. Many loans are National Direct Student Loans supplied to MIT by the Federal Government, usually for \$1000.

(Please turn to page 2)

inside

The *Tech* Editorial Board comes out against the proposed drinking age revisions. **Page 4.**

There are some fine performances in Dramashop's production of *A Dream Play*, but there are problems, too. **Page 6.**

Elvis Costello's latest, "Armed Forces", could be one of the

greatest rock efforts this year. **Page 7**

The Varsity basketball team won over Gordon last Saturday. **Page 11.**

The MIT men's and women's swim teams each broke five school records last Saturday on their way to a stunning victory over Amherst. **Page 12.**

MIT Alumni Assoc. holds telethon

By Elias Towe
and
Jay Glass

Funds for dormitory and fraternity renovation will be solicited from MIT alumni by a panel of students this week, as the MIT student Telethon begins this Sunday evening at 6pm.

Under the aegis of the Alumni Association, about 24 students from many dormitories and fraternities will gather in room 10-105 to place calls to alumni living in the continental United States. Joan Sclar, telethon coordinator and administrative assistant to the director of the Alumni

Fund, said, "student response has been very enthusiastic."

Sclar forecasted that about 400 alumni will be contacted during each night of the ten night effort.

Money raised by the telethon will be split between the Campus Residence Fund (CRF) and the Independent Residence Development Fund (IRDF) which serve dormitories and fraternities, respectively. "Of course, we will honor the wishes of those alumni who designate their gifts for scholarships or other funds," Sclar added.

In Burton House, Jim Wishart '80, the coordinator for the house

telethon group, reports a good response from the Burton House residents. "The people who have talked to me about it are genuinely interested in helping out," he said. When asked whether people were interested just because of the free pizza and beer offered, Wishart said that he thought students wanted to impress on the alumni the need for funds for dormitory renovations and maintenance.

Students wishing to participate in the telethon should contact their living group coordinator or Joan Sclar at x3-8214 in the Alumni Center in Building 10.

news roundup

World

Iranian disquiet ends — Iran's new revolutionary government reports that it has quelled all resistance. The government, however, conceded that it was having trouble controlling its own supporters. Revolutionary leader Ayatollah Ruhollah Khomeini appealed to his followers for order and the return of thousands of looted weapons.

Nation

Gas station closings may return — Officials in the Carter administration are now conceding that Sunday gas-station closings and long lines may return if the Iranian oil shutdown continues for the rest of the year. Gasoline prices are also expected to reach \$1 a gallon within the next year.

Carter to meet with Mexican President — President Jimmy Carter will meet with Mexican President Jose Lopez Portillo. High on the meeting's agenda is the problem of illegal aliens entering the United States from Mexico. Current estimates put the number of aliens entering the country at half a million annually.

Pentagon studies nuclear tactics — The Pentagon is financing dozens of studies in an effort to determine alternative ways of targeting the US strategic force, according to Department of Defense documents. The subject of one of these studies is the determination of a "nuclear weapon deployment strategy that would eliminate the USSR as a functioning national entity."

Local

Harvard student snagged — A 22-year-old Harvard senior was arrested when rescue units found him after searching for him for two days. He had attempted to hike over Mt. Katahdin at night without getting caught, and was charged with failing to register his presence in the park.

King toughening up on judges — Governor Edward J. King has assumed greater control over the process of selecting judges than did his predecessor, Michael Dukakis. He has appointed a Judicial Nominating Committee dominated by lawyers and former judges sharing King's view that "we have no choice but to punish those who break the law."

— By Rich Salz

Weather

Partly cloudy this morning with a chance of light snow. Becoming cloudy this afternoon. Very cold, though, with highs 12-17. Bitter cold tonight: under clear skies, lows will be 6-10 above. Slightly warmer Wednesday, with partly cloudy skies, highs in the low 20's.

Fed regulations restrict total aid packet

(Continued from page 1)

The balance of the \$2500 self-help comes from student "Term-time jobs." Most students with financial needs are eligible for employment under the Federal Work-Study Program and the Financial Aid Office (FAO) regularly earmarks \$1500 of self-help to a job. The federal government pays 80 percent of a financial aid student's work-study wages, with MIT picking up the balance. The program permits a university to provide expanded work opportunities for students and in turn greater employment opportunities for students not on aid.

However, federal regulation prohibits aid, which when combined with other resources, exceeds the standard cost (MIT's \$8350). Therefore a student working under the Work-Study program cannot exceed the amount earmarked, or what the Student Employment Office calls the "eligibility limit" (which is the \$1500 figure in our example). Armstrong explained that his letter was intended to notify those students pacing themselves toward exceeding that limit.

The rumors and unrest arose when some students assumed that their jobs were to be ended immediately. As for our model student who has not reached his \$1500 limit, Armstrong stated, "I can't tell him he can't earn up to \$1500... I can't tell him that." Armstrong later added that depending upon interpretation of federal regulation, there was leeway to push the limit \$100, \$200, or even \$400 to \$1900.

The notification system used by the Student Employment Office exists because, as Armstrong put (Please turn to page 3)

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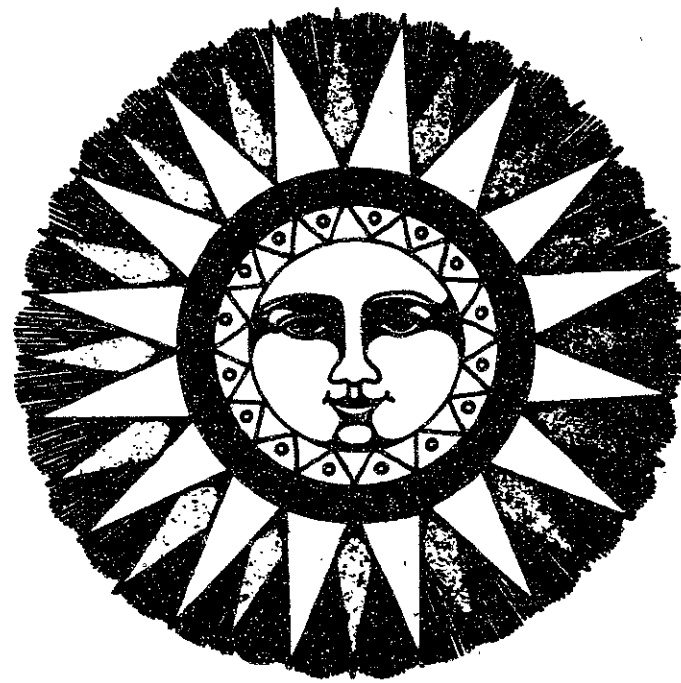
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Work-study has loopholes

(Continued from page 2)

it, "we have no regulatory system. . . we don't have a system to cut off checks at \$1500."

The Financial Aid Office, however, does have provisions to modify the loan and term-time eligibility of a student who endures complications during the year. Such complications usually arise from the inability of the parents to provide their anticipated contribution or when the student encounters unanticipated expenses. In such instances according to Armstrong, the student "can bring in a new budget."

The greatest difficulty surfaces when the student, who has no budgetary complications wishes to exceed his eligibility limit. This snags on federal regulations which restrict his aid package (which includes term-time income). If our model student's aid package exceeds the originally prescribed \$6000, he creates what is called an "overaward".

If the student insists upon working past his eligibility requirement, after a "second and third notice" the FAO will revoke parts of the grant or loan. If the student is only receiving aid under the Work-Study program and wants to exceed his limit, then he can simply drop his participation in the program, and in the book-keeping eyes of MIT his wages came from the general institute revenue pool and MIT would forfeit the 80 per cent subsidy from the federal program.

Two students who talked with *The Tech* indicated that they felt they were not sufficiently warned of the eligibility limit. In addition, Armstrong volunteered that approximately half of the 60 students who had visited him in response to the letter indicated that they were unaware of the eligibility limit. One student who had found a TA position on his own did not realize that his wages were being automatically paid by the Work-Study program even though he had never notified the office that he was working.

In response to these claims, Armstrong emphasized that all financial aid students received two notifications of the eligibility limit — by "warrant (the official FAO student budget confirmation) and a letter in every financial aid packet."

On the reverse of the warrant reads "... financial aid. . . on this warrant has been set according to financial information presented by the applicant. . . Amounts may be increased or decreased at any time. . . if additional financial information warrants such an adjustment. Regulations governing the use of federal student financial aid funds prohibit aid, which, coupled with other known, calculated, or stipulated resources, is in excess of standard costs. Consequently, when any aid recipient acquires more in scholarship, grant, loan, and/or job than the amount shown in 'Total' (MIT Standard Student Budget), the possibility arises for cancellation of an appropriate amount of the resources provided by MIT."

Because MIT does not attempt to monitor the term-time earnings of students from off-campus sources, loopholes exist. A stu-

dent on aid can conceivably work up to the eligibility limit on-campus as quickly as he desires, and then work off campus and not report subsequent earnings. On student told *The Tech* that he and his on-campus employer had devised a scheme to circumvent the FAO, continue working, and be paid by a voucher system.

The general resentment among students who must stop working on-campus when they reach their limit, is that the jobs they vacate sometimes go to students not on financial aid or who have no dire need. However, they understand that the Financial Aid Office's policy is tied to federal regulation. The provisions of the legislation exist to provide the maximum number of students with the minimum need ascribed by the MIT Standard Budget.

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opinion

Editorial

Drinking bill no solution

Last week, Governor Ed King proposed a bill to the Massachusetts legislature which would immediately raise the legal drinking age in this state to 19 and six months later raise the age to 21. The bill seeks to address a real problem of drunk driving, but we think it goes about this in the wrong way. In fact, King's solution creates more problems than it solves.

First, there is no indication the new bill will do any good. Nobody has proven that legal drinking ages will have any effect on drunk driving. A popular quote in the debate on the drinking age is "You've given me a lot of figures, but you haven't given me any statistics." Students drink in junior high school even though they are well below the legal drinking age. Marijuana has been tried by 42 million

Americans even though it is illegal. If people want something, they'll get it; one more obstacle doesn't make much difference.

Second, the new bill will encourage students to drive into states where the drinking age is 18 in order to obtain alcoholic beverages. Students will then drink in other states and drive back to Massachusetts. Contrary to its purpose, the bill may thus result in an increase in teenage drunk driving.

We believe the answer to the drunk driving problem lies in education and rehabilitation, not in drinking ages. Only by attacking the problem directly using frank discussion will there be any positive results. Prohibitions have not worked in the past; there is no indication they will work in the future.

8½ percent is too damn much

By Tom Curtis

The Institute screw has struck again. While our parents accept seven per cent wage increases under President Carter's guidelines, MIT has raised its tuition by eight and one-half per cent.

MIT administration officials point out the the tuition increase is below the 1978 increase in the Consumer Price Index. But is that really the relevant standard for measuring the increase? Isn't it more important that the increase in tuition is more than our families' wage increase?

The fact is this tuition increase will be an added burden on all students from the middle income families who cannot get financial aid. It could also hurt students on financial aid if the equity level is increased by more than seven per cent. Certainly, MIT is a less attractive school because of the tuition increase.

No easy solution to revenue problem

But, MIT argues, a tuition increase is the only way to raise the necessary revenue. There is some truth to this. Ever since the Sputnik scare ended in the late 60's, the federal government has cut back on research projects, which are an important source of revenue for schools like MIT. Senator William Proxmire hasn't helped either. His Golden Fleece Award for research projects which appear to be inane has brought demands for even more cuts in government research funding.

Furthermore, fundraisers have been hampered in their efforts by the uncertain state of the economy in the 1970's. People are reluctant to give to the college of their choice when they think they might need the money to make ends meet next year.

An easy solution to this problem would be to increase enrollment and thereby increase tuition revenues without actually increasing tuition. The experiences of the last several years has shown that this doesn't work, however. Increased class size means increased facilities or dilution of quality. Either way, it's no solution.

Thus, MIT does face genuine problems in raising revenue. However, I doubt MIT has done all it can to raise necessary revenues from elsewhere. For instance, the Leadership Campaign has been very successful in raising money for nonessential programs, such as the two new Colleges, but much less successful in raising money for projects which are badly needed. The effort should be redirected towards raising funds for those things which are needed now; the other programs can wait a while.

Find creative ways to cut expenses

MIT also claims it cannot cut many more programs without hurting educational quality. True, many programs have already been cut as far as they can be. Already, lab courses are overcrowded and understocked. But MIT must look for creative ways to cut its expenses without cutting quality. Here are two suggestions:

1. Discontinue purchases of modern art. A large segment of the MIT community is offended by this type of art and would be glad to see it go. Those who like modern art already have plenty to see.

2. Cut thermostats a few more degrees. My room at MIT is kept warmer than my room in South Carolina. We can stand to wear sweaters. Besides, this measure would not only save money but also conserve energy.

These are just two ways MIT might cut expenses. I'm sure many other ways could be found.

Something definitely must be done. This tuition increase is truly too damn much. If MIT continues to increase tuition faster than wages, it will lose many top quality students to lower-priced state-supported schools and the quality of MIT will go down. But if MIT continues to cut programs as it has done for the last several years, educational quality will be just as severely damaged. Creative management is critically necessary at this time.

It could have been worse

Finally, take heart in the news that MIT has the lowest tuition increases of any major private school in the greater Boston area. Boston University kicked its tuition up by \$490. Tufts tried to increase its tuition by a whopping \$700. Student protests eventually knocked the increase down to a mere \$590, however.

Even the rich kids up the river will have to live with a bigger increase. Harvard upped its tuition by \$450, but as a consolation, students did win a concession of free toilet paper.

Local music thrives on some stations

To the editor:

The "Flip Side" column which appeared in your January 31 issue showed a lack a broad perspective of the Boston radio market when the author stated that very little music performed by local musicians is available on radio in the Greater Boston area. It may be true that local music is unavailable on commercial radio stations, but this is not true for Boston area non-commercial radio stations.

First, let me define commercial and non-commercial radio stations. Commercial stations include all AM stations operating from 540 khz to 1610 khz carrier frequency, and all FM stations operating from 92 mhz to 108 mhz carrier frequency. Non-commercial stations are restricted to 88 mhz to 92 mhz carrier frequency, and the FCC (Federal Communications Commission) requires that the holders of licenses for non-commercial stations be non-profit organizations (for example, the WGBH foundation in the case of WGBH). Because the continued existence of non-commercial stations is not governed by the whimsy of the radio advertising marketplace, as is the case for commercial stations, non-commercial stations tend to broadcast music, in addition to other programming, which is both generated by and tailored to the individuals in the local listening area.

Second, the author's discussion of the value of the programming aired by the two stations she studied in depth, WBCN and WCAS, ignored some of the realities of the "radio marketplace" that broadcasters have come to accept.

1) A feature of local music on the *Boston Sunday Review* on WBCN from 8 am to noon (for one weekend only) is about as effective in bringing local music to the people as using a squirt gun on a five alarm fire. For commercial radio stations, Sunday morning is Public Affairs time because little advertising money is lost. Advertisers won't buy time when most of their audience is hung over, still stoned, at church, or asleep.

2) Airing local music on WCAS (740 AM) carries its own kind of death because WCAS is a dawn-to-dusk operation. The two periods of time with the greatest listenership are "morning drive" (6-9 am) and "evening drive" (4-7 pm). In the winter, which is basically half the year, WCAS is prohibited from broadcasting when listenership is the highest — when people are driving to and from work. Furthermore, WCAS's inferior signal quality (5

khz bandwidth for AM as opposed to 15 khz bandwidth for FM) insures that those listeners who crave local music, are fidelity conscious, and are not already WCAS devotees never hear the station because the selector switch on their radio never leaves the FM band.

3) The author temporarily forgot the composition of *The Tech's* readership when she bemoaned the fact that WCAS (100 watts) and WTBS (10 watts, and the only non-commercial station mentioned in the column) are both "low power" stations. I doubt that many serious readers of *The Tech* who are also serious Greater Boston radio listeners live outside Route 128, which is the approximate boundary of the coverage area of both WCAS and WTBS.

Third, there is an abundance of locally composed and performed music available on non-commercial FM radio in the Boston area. For example: WGBH presents the Boston Symphony Orchestra, from Boston in the winter and Tanglewood in the summer, and almost weekly live performances from their

studios ranging from poetry to chamber music to jazz bands. WBUR showcases classical music performed by BU musicians, and WHRB is known for its presentation of the evolving Cambridge folk scene. WMFO at Tufts broadcasts on campus musical events from large scale concerts to intimate coffee house size affairs originating from Tufts's equivalent of The Muddy Charles. WERS has been playing local New Wave music during their rock programs since before it was even called Punk.

WTBS is MIT's indigenous radio station. The station has been at the cutting edge of broadcasting from its inception as a carrier current station in 1947 through the start of FM broadcasting at 88.1 mhz in 1961 to the present efforts (as reported in *The Tech*) to increase its power from 10 watts to 200 watts. The station's list of musical first includes "siring" progressive radio in the mid-60's with Mr. T, Tom Gamache, the area's first disco radio program, *The Right Track*, back in 1974, and a regular

(Please turn to page 5)

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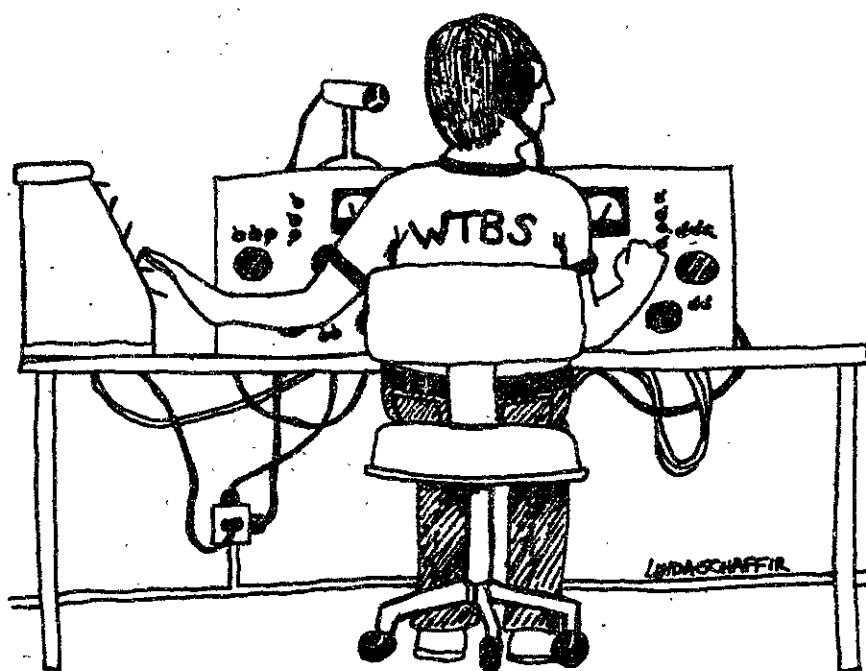
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Non-commercial radio has local music



Linda Schaffer

In the Greater Boston area, non-commercial FM radio is a viable alternative to the another commercial free hour mentality of commercial radio. By law, these stations are clustered at the low end of the FM dial, 88-92 mhz, and in Cambridge a good receiver can tune into about seven of them: WGBH, WHRB, WMFO, WTBS, WZBZ, and WBUR. All of these stations publish regular program guides and will mail you one free or for a small donation if you will send them a postcard. The effort is especially worthwhile if you are searching for programming, such as local music, which is unavailable commercially. Finally, we feel WTBS provides good, innovative programming and could provide excellent programming with improved listener feedback. Please write, call, or visit the station (room 50-030, Walker basement, x3-4000 or x5-6731).

Jay Krone
Technical Director
John Fix
General Manager
WTBS-FM

(Continued from page 4)
Punk/New Wave show in 1976 (which predates WERS new wave programs) were produced by Oedipus, who can now also be heard on WBCN. In contrast to the author's point, WTBS currently programs a significant amount of local new music. Our rock programs were playing the Cars (mentioned in "The Flip

Side") and Willie "Loco" Alexander songs a year and six months, respectively before the albums were released. Ever hear of Private Lightning? They're next. Our classical music programs continue the tradition of local music with such performers as Mason During and Jeanie Stahl, and the McGarrigle Sisters.

Harvard Cooperative Society Student Board of Directors

Nominees are being sought by the Graduate Student Council. The Hearings will be held on Thursday 2/15/79 at 5:00pm.

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February 15, 1979 5:00 to 7:00 p.m.

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Dream Play an imaginative production

By Joel West

A Dream Play, by August Strindberg. An MIT Dramashop production, directed by Robert Scanlan. Presented February 9.

Strindberg's play is not an easy one to interpret. On the whole, Dramashop deserves credit for tackling a major work and giving a credible rendition of it. This production was marred, however, by a problematic interpretation of the central character, Agnes/Indra's daughter.

The separation of the mortal Agnes from the daughter of the Hindu god Indra is perhaps justifiable, though the whole point of the play is lost if the theatergoer is not convinced that the two are one and the same. The real damage is done when two actresses are used to play Agnes.

Kennie Watson '81, attired in appropriate Eastern garb, portrays Indra's daughter at the beginning and end of the play, while Barbara Masi '81 and Joanne Baldine G split the duties of Agnes. As could be expected, the transfer of the character from Watson to Baldine and Masi is totally missed at the time of the daughter's descent to Earth; its symbolic meaning becomes apparent only much, much later. Masi then portrays Agnes until midway through the first half, when she goes with The Advocate (Emil Millet '79) to Fingal's Cave, where she passes the character to Baldine. This scene, as well as a similar transfer back, plays very

awkwardly with what could be important two-way interaction replaced by a confusing three-way one. The only thing imaginably worse occurs at the end of the play, when the trinity of Baldine, Masi, and Watson have a less than divine unity in bidding farewell to The Poet (Albert Ruesga '80).

The reason for the separation is eminently justifiable: the demands of the central role would otherwise be overwhelming. And the exchange points are intelligently chosen with insight into the play's meaning. However, though one such transfer even adds drama rather than subtracting it, the duality of Agnes inevitably adds confusion and contradiction. The situation is muddled even further when Masi has a second, albeit brief, role.

Of the three, Masi clearly gave the best performance. Though less convincing in extended agitated speeches, she is undeniably a fine actress with a future if the lure of engineering proves to be weak. Baldine had her moments; her sardonic "This is harder than I had dreamed" is Agnes' best line of the evening. In particular, she seemed to play best against other characters: while the beginning of each response would be convincing, she seemed to lose her interpretation the further she went. Edwards' performance was somewhat flat, though admittedly she was not given much of a chance to develop

her portion of the character.

The male leads were well-portrayed. Millet excelled as the bitter, demanding attorney. Appropriately haughty and aloof when introduced, he develops the character irreproachably. One of the play's crucial moments was missed by the audience, who laughed at his humiliation by "all right-thinking people." This scene sets us a subsequent line which contains the quintessence of the character. Millet's delivery of "Speak no evil of mankind; I shall plead its cause." was perfect.

The casting of Ruesga as The Poet was inspired; he looked and acted the part of the confused philosopher. David Waggett '81 as The Officer gave a somewhat inconsistent rendition of his character. While waiting for his "Victoria" he was good, but more complex scenes were not as convincing; he probably suffers, as do Masi and Baldine, from too much time on stage.

Several of the minor characters deserve mention. Robert Schaffer '80 was good as the Officer's father, and was reasonably successful in his difficult monologues as the Blind Man. Of the quintet of learned men, Jeffrey Meldman's presence was imposing

as the Dean of Law, admonishing his fellow academics; Theologian Michael Guenette '81 brought necessary wit to his part. Mary Finn '81 was very good as the Stage Door Keeper, and a good though overly plaintive Kristin.

Ron Tyler '81 also deserves notice for his performance of three distinct parts. His off-stage role as Indra was marred by microphone problems. As the Glazier he was appropriately loose and easy-going; in the contrasting role of Quarantine Officer, he was convincing in his explanation of his troubles and how he dealt with them.

Set design by William Fregosi warrants special plaudits. Strindberg's conception requires frequent and rapid changes between various settings; the tiny Little Theatre stage does not simplify matters any. Nonetheless, the production crew has delivered a set which is far more imaginative and effective than most "professional" productions of less-demanding plays. The suggestion of Fingal's Cave is especially evocative with an artificial wind from the set combined with the sound of waves breaking to transport the audience to the water's edge.



Indra's multi-faceted daughter (l to r, Joanne Baldine G, Kennie Watson '81, Barbara Masi '81) envelops The Poet (Albert Ruesga '80) in *A Dream Play*. (Photo by Tom Bloom, courtesy Dramashop)

Red Ryder's heroic efforts

By Al Sanders

☆☆☆ *When You Comin' Back, Red Ryder, starring Candy Clark, Peter Firth, Lee Grant, Hal Linden. Directed by Milton Katselas, produced by Marjoe Gortner. Opening Friday at the Sack Beacon Hill.*

When You Comin' Back, Red Ryder is a powerful look at the disillusionment of a Vietnam veteran with the values of middle-class American society — values that he sees as misguided. Marjoe Gortner stars as Teddy, who since his return from the war has become involved in smuggling cocaine out of Mexico. At first glance, he seems to be nothing more than a long-haired, smart-talking criminal. As his character is explored, however, we see that there is much more to him than that.

The first part of the film concerns itself with developing two other story lines along with that of Teddy's. A small New Mexico town is shown to be full of people unhappy with their life, and yet unable to admit it. Peter Firth plays Stephen Ryder, a young man who dresses like James Dean despite the year being 1968. He desperately wishes to be seen as a brave hero, although he is a coward at heart. Stephanie Faracy is Angel Childress, a young, overweight waitress who always projects a happy facade although her life is painfully empty.

In a separate episode, Richard and Clarisse Ethridge (Hal Linden and Lee Grant) are driving to New Orleans where Clarisse is to perform with the symphony (Please turn to page 8)

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Armed Forces: Costello's aim is true

By Claudia Perry

Armed Forces, Elvis Costello. Columbia JC 35709.

Elvis Costello's third album, *Armed Forces*, will probably rank as one of the best rock 'n' roll records released this year. It shows less of the inconsistency and murkiness that plagued *My Aim Is True*, and *This Year's Model* respectively. Costello and the Attractions, his backup band, are more of a unit than they were on their previous outing.

With all of these betterments, it would be difficult for *Armed Forces* to be anything less than above average. It's quite a bit more. Opening with "Accidents Will Happen" and closing with Nick Lowe's "What's So Funny 'Bout Peace, Love and Understanding," the album never lets up.

"Accidents Will Happen," the record's opener, thankfully stands up to repeated playings. The song is getting a lot of airplay for good reason. The arrangement is quirky but not consciously so. Costello's treatment of the song is more personal than, say "Alison" from *My Aim Is True*. You can't imagine Linda Ronstadt covering this song.

The first side continues with "Senior Service." Nick Lowe's production does a lot to make this cut more effective. Costello's unique delivery is mirrored by the instrumentals.

With "Senior Service" and "Oliver's Army," the presence of the Attractions becomes increasingly evident. Even though they performed with Costello on *This Year's Model* their instrumental attack was less coherent than it is now. The band's improvement has been quite swift. On *My Aim Is True* producer Nick Lowe used a San Francisco band, Clover, because the Attractions weren't competent enough to do what he wanted. That was barely a year ago.

The band shines on "Big Boys." Costello has furnished them with simple lyrics and a

nearly unplayable melody. They manage to pull it off stylishly.

Costello and the band owe a lot to Nick Lowe. His production of *Armed Forces* is an integral part of its success. His work with Costello is a textbook that Brian Eno should have read before he did Talking Heads' latest. Lowe realizes that rock 'n' roll is simple without being minimal. He doesn't clutter the tunes with a lot of noodling electronics. The result is that a song succeeds on its own merits.

"Green Shirt," the penultimate song on the first side, helps to explain why Costello was so heavily hyped after his recording debut. Few moments on *My Aim Is True* display as well as "Green Shirt" why Elvis Costello is an artist that can't be ignored. "Shirt" is a tense song but Costello controls the tension and anger here more ably than he did on his first two albums. His performance is well-distanced but not cold.

The second side of *Armed Forces* is less unified than the first. "Goon Squad" opens the side with a blast of energy that is appropriate after "Party Girl," the ballad that ends the first side.

The next three songs on the side aren't as distinctive as those that surround them. "Busy Bodies," "Moods for Moderns" and "Chemistry Class" contain a few deft touches. But they aren't as memorable as the other songs on the side.

"Two Little Hitlers," the next to last song on *Armed Forces*, is wickedly ironic. Costello's lyrics are open to many interpretations. The phrasing and use of language are intriguing even without knowing exactly what everything's about.

Armed Forces ends with Nick Lowe's "What's So Funny 'Bout Peace, Love and Understanding." It is different from anything else on the album. Costello's voice is deep and booming. The arrangement is denser than the rest of the disc. Here Lowe manipulates Costello to achieve a devastating new version of this old

Brinsley Schwarz tune.

"Peace, Love and Understanding" leaves one wishing that *Armed Forces* would go on forever. If you're lucky, it can. Columbia has included a bonus record in a limited number of copies. "Elvis Costello — Live at Hollywood High" contains live versions of "Accidents Will Happen," "Alison" and "Watching the Detectives."

This little disc is definitely a bonus. The live version of "Accidents" is more forceful than the studio cut. Consisting of Costello, a piano and intermittent squeals of feedback, the straightforward treatment reveals the song's power.

"Alison" live is a revelation. This is the first recorded version that Costello and the Attractions have done together. Unlike the

studio cut, the live "Alison" is more of a band song than an Elvis Costello song.

"Watching the Detectives" appears on the flip side of the bonus disc. Clocking in at 6:06, it is more relaxed than the studio version which is half as long. The Farfisa organ and guitar feedback are charming reminders of early sixties British rock 'n' roll.

Although his rise to competence took more time than his rise to prominence, Elvis Costello has proven that his music should be taken seriously. He and producer Nick Lowe know a lot about pop styles and use them to their advantage. In a decade choked with musical posturing, it is refreshing to see that the future of rock 'n' roll is in good hands.

on the town

Movies

This week's LSC lineup:

Coma Fri., 7 & 9:30, Kresge.

Beauty and the Beast (1946) Fri., 7:30, 10-250.

You Only Live Twice Sat., 7 & 10, 26-100.

Midnight Cowboy Sun., 6:30 & 9, 10-250.

Music

Pianist **Eleonora Lvov** will perform a free recital Wednesday. The program will include sonatas by Mozart, Chopin, and Prokofiev. The concert will be at Jordan Hall; for more information call 536-2412.

The works of **P. D. Q. Bach** will be brought to Symphony Hall Saturday night. Performing will be Prof. Peter Schickele of the University of Southern North Dakota, the Semi-Pro Musica Antiqua, and various other artists. For more information, call 266-1492.

Stage

The Open Door Theatre opens a pair of one-act plays by **Harold Pinter**. *The Lover* and *The Collection* will be playing together as "tonight at 8:31," Mondays through Wednesdays at 8:31pm. On Thursday through Sunday evenings at 8pm, the Open Door continues its run of Edward J. Moore's *The Seahorse*. Performances are at 367 Boylston Street, Boston; for more information call 522-5492.

Strangers, starring Bruce Dern and Lois Nettleton, continues through Saturday at the Colonial Theatre. Written by Sherman Yellen, the new play is based on the life of novelist Sinclair Lewis and journalist Dorothy Thompson. For more information call 426-9366.

The **Boston Shakespeare Company** continues *Measure for Measure*, in repertory with *Twelfth Night* and Moliere's *The Miser*. For further information, call 267-5600.

notes

Announcements

Two \$2000 scholarships are offered through the Mass State Federation of Women who are Massachusetts residents and Women's Clubs (MSFWC) Memorial Education Fund in this coming year for graduate study in the fields of Marine biology of Business Administration.

Two \$500 scholarships are also offered through MSWFC International Affairs Dept. for a Junior year abroad program or for graduate study.

Completed applications must be received before March 1, 1979. Further information and applications can be obtained from Dean Jeanne Richard in the Graduate School Office, Room 3-136.

Activities

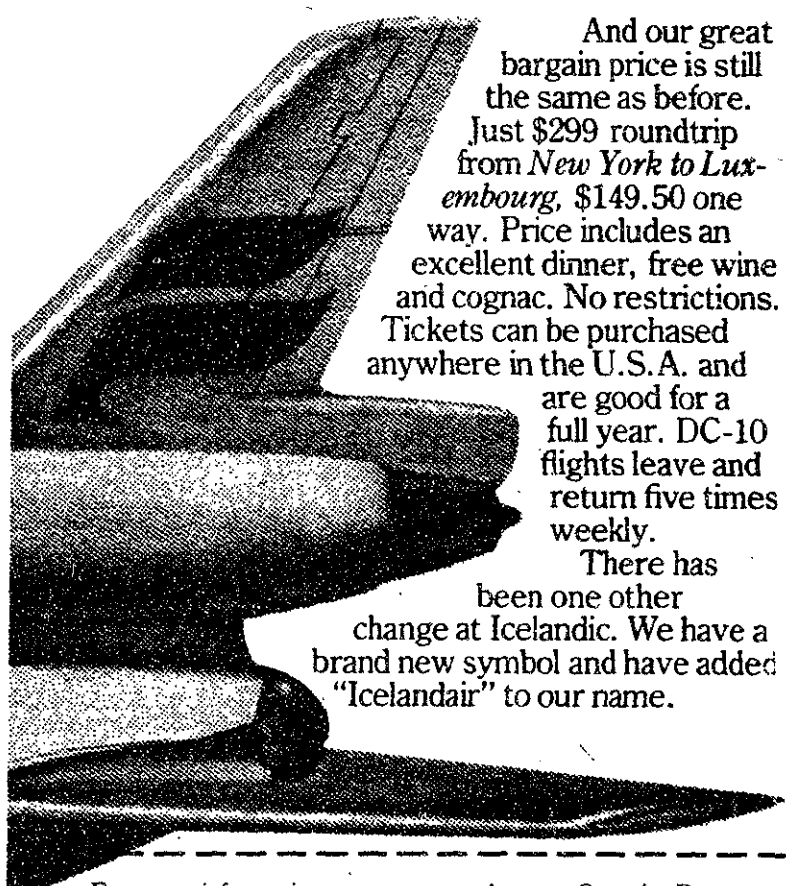
The Society of Women Engineers Interest Group Election Meeting will be held Wednesday, February 14th at 5pm in the Green Room, McCormick Hall. For details contact Debbe (x5-8667) or Barbara (x5-8679). Refreshments will be served.

Lectures

Dr. Irving Selikoff, one of the world's leading authorities on occupational and environmental disease, will speak on the subject of Occupational Cancer. The lecture will take place on Thursday, February 15 in room 54-100, at 4:30pm. It is part of the Work in Industrial Society series and is sponsored jointly by the Technology & Culture Seminar, and the Program in Science, Technology, and Society.

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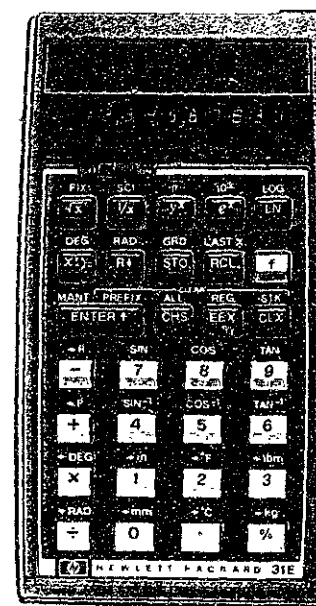
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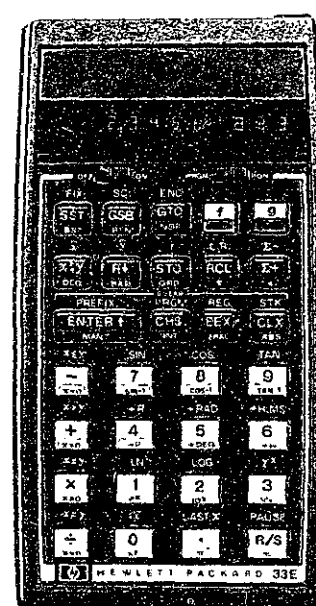
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When You Comin' Back, Red Ryder?

(Continued from page 6)

there. Richard seems totally unaware of how worthless he has made their marriage by dominating every aspect of their life, inadvertently stifling his wife's need for expression.

These introductions consume the first half of the movie, and while they are necessary for us to fully understand the story's finale, they are not particularly interesting. One becomes as bored with the characters' lives as the characters themselves are.

It is not until, as could be predicted, destiny brings all three groups of people together that Mark Medoff's screenplay, based on his play, gets the viewer in-

terested. It is obvious that this is the story Medoff wanted to tell, and that writing the introduction was little more than a required chore.

The focus is a small cafe where Angel and Ryder work, where the Ethridges have stopped in for a Sunday breakfast, and where Teddy and his companion Cheryl (Candy Clark) have had their van break down. Once inside the cafe, Teddy's hate for the people around him becomes more and more obvious. This is first evidenced in his condescending manner to all of them. He eventually cuts ruthlessly through the false exteriors that they have all thrown up, laying bare the true

selves that they have tried so long to hide.

Gortner is electrifying as the insane yet brilliant Teddy. This role could easily make him the latest of many new young film stars. Most of the supporting cast is equally competent, especially Lee Grant as Clarisse who, finally freed from her husband's grip, is the only one able to stand up to Teddy, and Linden as Richard, left with nothing to fall back on once his macho exterior crumbles.

The film's central allegory is the character of Stephen "Red" Ryder, who is obsessed with a past full of legendary heroes who never did wrong and always got the girl. Teddy is incensed by this

attitude, and directs the other characters through a bizarre Western saga, instilling into each his disgust for the lofty ideals of the past. Ironically, in the end, Teddy is dispatched when Stephen finally gets his chance to be one of those folk heroes.

If you are looking for fun and

escapism, *When You Comin' Back, Red Ryder* is not the film to see. Try *Superman* or *Movie, Movie* instead. This is a distressing film, painful to watch, and yet which offers some valuable lessons on the tragedies acted out every day by people out of touch with themselves.



When he finally turns around, *When You Comin' Back, Red Ryder* reveals itself as an unusual psychological drama.

The Tech's movie rating system:

- ☆☆☆☆☆ a classic
- ☆☆☆☆ excellent
- ☆☆☆ very good
- ☆☆ decent
- ☆ of some merit
- avoid at all costs

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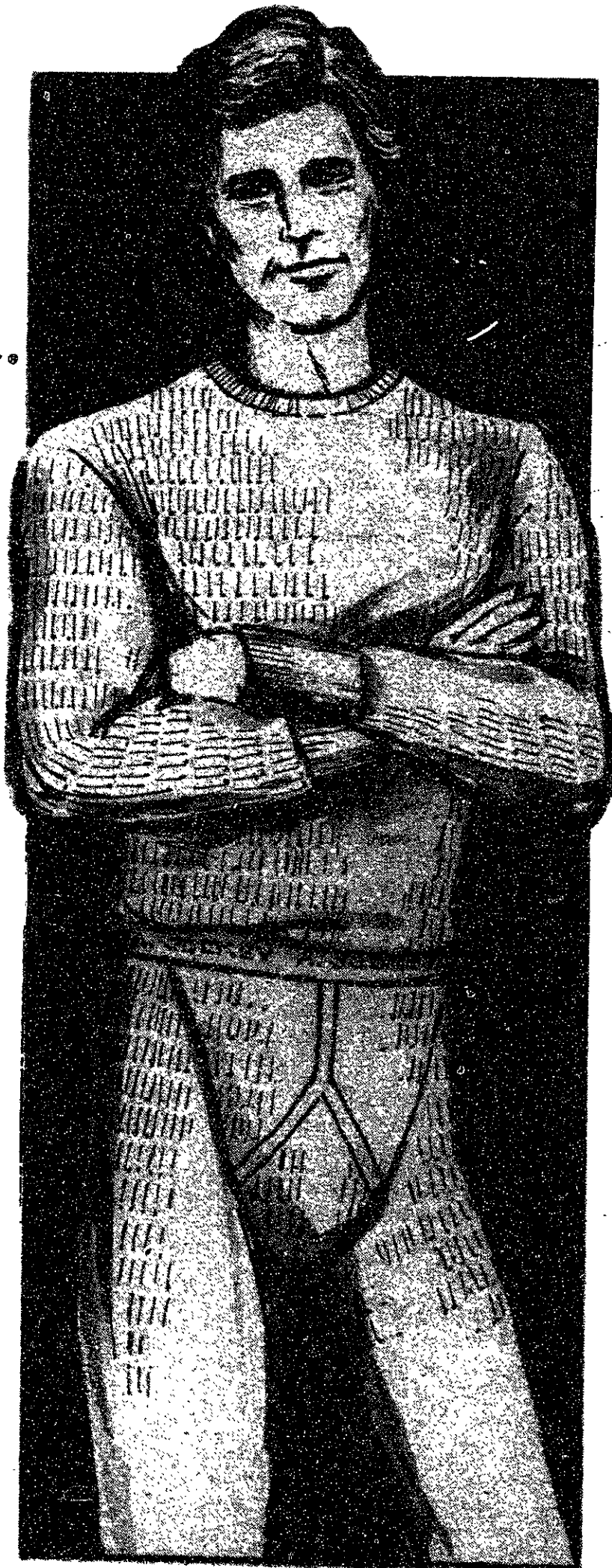
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Red Line stirs Cambridge

(Continued from page 1)

Alert agrees not to press the Russell Field Issue. Sullivan is concerned that the city's agreement to allow the MBTA use of the football field for five years in return for a 3.9 million dollar athletic building might be jeopardized if the Russell Field issue is debated in court.

The residents who oppose the extension are concerned about the effects of the tunnel excavation on their neighborhood. Several neighborhood representatives have appeared before the council complaining of noise, heavy machinery blocking their streets, and air pollution. They charge that the MBTA is insensitive to their needs and has not bothered to inform residents of any changes in plans.

Lee Nason, of 61 Garfield St., appeared before City Council on January 29 to complain about the temporary trailer that was parked on her street. The Building Department prohibits any structures on the site until the Board of Zoning Appeals gives its approval, she said. Nason also accused the MBTA of failing to photograph the foundations and the plaster walls of the Garfield Street homes. Nason said the MBTA had promised to undertake the responsibility and to absorb the costs of any damages resulting from the construction.

Harvard students living in Dudley residence on 1705 Massachusetts Ave. have complained of being awakened at 7am by construction noises. Although Harvard does not oppose the exten-

sion, it has asked the MBTA for approximately one million dollars to cover the costs of preventing damage to Harvard property.

Relations between the city and MBTA worsened last week. MBTA counselor Joseph Elcock informed the city that the MBTA is not subject to the rulings of cities and towns. Elcock said the MBTA does not require a variance for constructing a temporary building on the excavation site. Residents had hoped the city would deny such a permit and at least temporarily halt construction.

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Camp Lindenmere, a children's coed overnight summer camp in the Pocono Mountains of Pennsylvania will be interviewing in Boston on Saturday, February 17, 1979. Positions open for qualified Tennis Director and Pool Director (WSI a must for Pool position). Also limited positions open for General and Specialist counselors. If you are an energetic and dynamic person who enjoys working with children, we're very interested in talking to you. Call 617-531-4721 for an appointment.

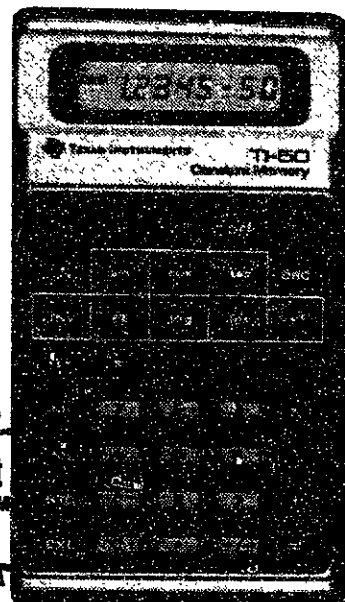
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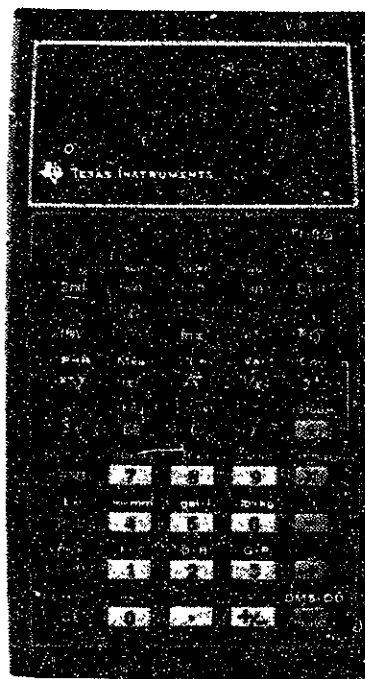
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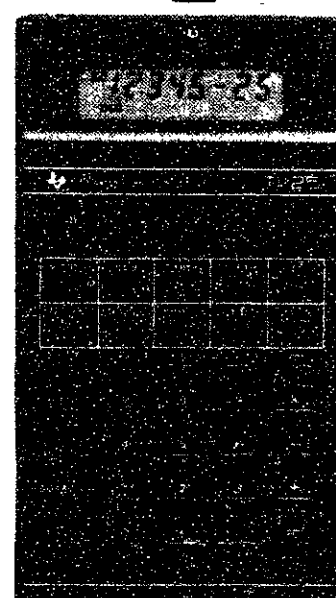
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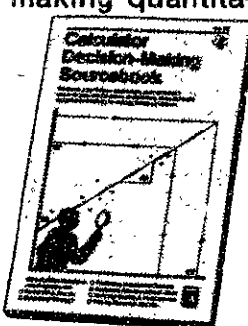
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Motion sickness studied in outer space

(Continued from page 1)

Oman said that the cause for the sickness is most probably related to "sensory confusion" from the weightless condition. He estimated that one person in twenty could not ever adapt to space at present.

"We could launch ordinary people" into space "right now," according to Garriott. However, Young added that there is no way to predict who will become sick with the present knowledge on the subject.

The selection and training of non-NASA scientists like Lichtenberg and Lampton to fly in space is new for NASA. They are not career astronauts as Garriott is and were chosen for the mission by the scientists whose experiments will be aboard Spacelab.

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sports

Swimmers set records



Karen Klinecicz '82 on her way to setting a school record in the 100 yard butterfly. Karen set four school records last Saturday and has already qualified for the Nationals in three events. (Photo by Gordon R. Haff)

(Continued from page 12)
medleys. As a result of her performance on Saturday she has also qualified in the 500 yard freestyle and came within a second of also qualifying in the 200 yard freestyle. Karen Fabricius also broke an individual school record by completing the 100 yard freestyle in 0:59.3.

MIT divers also fared well as

Ken Brady '79 won the one meter required diving event and Josh Lindsay placed first in the one meter optional diving. Cindy Gilbert '82 won the optional diving event for the women.

The men's team travels to Harvard today to compete in the Greater Boston Swim Championships.

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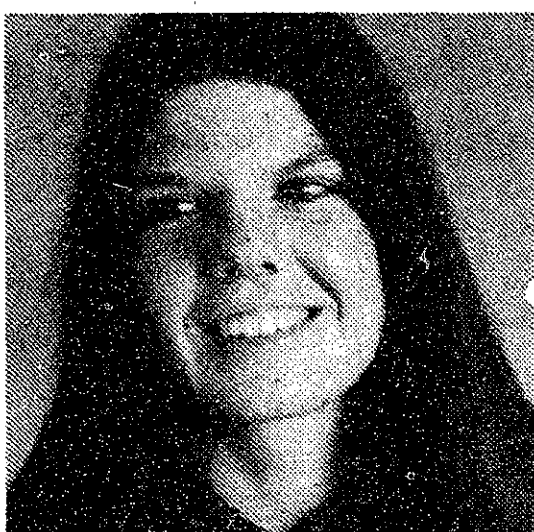
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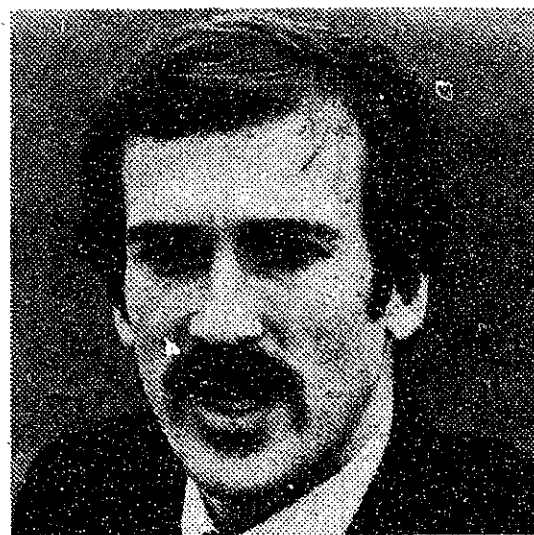
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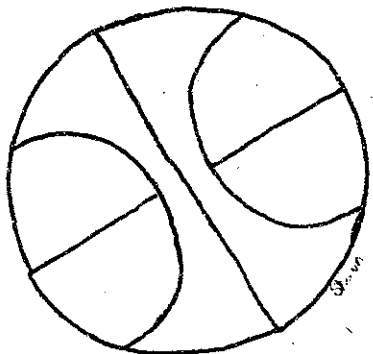


Julia Shimaoka '80 spars to a 5-4 victory over a Wheaton opponent. MIT went on to shut out Wheaton 16-0. In other fencing matches, MIT women beat Trinity 13-3, and the men also won against Trinity, 21-6. (Photo by John O. Borland)

MIT Basketball rebounds over Gordon

By Dennis Smith

MIT Varsity Basketball scored a victory Saturday night in the Rockwell Cage, defeating Gordon College, 53-40. Paced by Ray Nagem '80 (22 points) and Tom Berman '79 (14 points), MIT upped its record to 5-13.



Plagued by dismal shooting in the early portion of the game, MIT fell behind 17-14, but Berman and Nagem led an 11 point surge that put MIT out in front to stay. At one point, Gordon closed the gap to four points, 31-27, but MIT quickly shut off the rally and outscored Gordon 18-2 over the next five minutes to all but seal the victory with a twenty point lead, 49-29, and time running out.

MIT sometimes had trouble finishing off its plays and breaks with points, but the defense was always able to keep the opponent at bay until the offense could get untracked. Berman had several steals, while Nagem and 6'0" Keith Baker '81 blocked numerous shots. Bobby Clarke '81, Nagem and John Wozniak '79 controlled the boards defensively, often keeping Gordon to just one shot per trip down the court.

MIT hosts tough Suffolk College, which boasts a 12-9 record, tomorrow night at 8:15 in the Rockwell Cage.

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sports

MIT Swimming defeats Amherst

By Gregg Stave

Ten school records, five each by the Men's Swim Team (7-1) and Women's Team (6-1), were set this past Saturday as MIT overpowered Amherst 74-37 and 80-51 respectively in a double meet before a crowd of over one hundred at the Alumni Pool.

With the aid of several inspired performances, the men's team avenged three years of losses to Amherst. In their first event, the 400 yard medley relay team of John Dieken '80 (backstroke), Dave Erickson '82 (butterfly) and Mark Hunstinger '81 (freestyle) set a new MIT mark of 3:45.3, thus winning the race easily. Bill Dawson '82 stayed right up with Bruce Bain of Amherst for the first 800 yards of the 1000 yard freestyle event before surging ahead to a winning time of 10:33.0. The score became twenty to five when Erickson and Dieken placed one-two in the 200 yard freestyle.

The Lord Jeffs regained some hope when Dave Kopp took first in the fifty yard freestyle sprint as all six swimmers finished within nine tenths of a second, but the Beavers' persistent attack proved too great an obstacle. In the course of the meet, records were set by Chris Moss '80 in the 200 yard individual medley (2:05.4), George Dowd '81 in the 200 yard butterfly (2:06.4), and Mark

Huntszinger in the 200 yard backstroke (2:06.1). At the conclusion of the meet the 400 yard freestyle relay team of Dieken, Huntszinger, Greg Floro '79 and Erickson set still another record by finishing in 3:18.2.

The women's team was equally impressive against Amherst, demonstrating that this year's squad is unquestionably the

strongest since the team was granted varsity status three years ago. Karen Klinecicz '82 set a new MIT record every time she stepped up to the starting block. Klinecicz won the 500 yard freestyle in 5:23.8, the 100 yard butterfly in 1:03.7, and the 200 yard freestyle in 2:02.1. She was also a member of the record setting 200 yard freestyle relay team

along with Karen Fabricius '80, Mary Krull '80 and Judy Snodgrass '81. This relay clocked in at 1:49.0. Previously, Klinecicz had qualified for the Nationals in the individual

(Please turn to page 10)

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Hat trick not enough to give Hockey victory

By Lou Odette

Editor's note: Lou Odette is a member of the Varsity hockey team.

Rejean Meisner '81 scored three goals for the MIT Varsity Hockey team Saturday night, leading the MIT offense out of a week long scoring slump, but it was in vain as the Engineers lost to Assumption 8-6. It was the second time in less than a week that a final minute empty net goal by the opposition ended a MIT comeback.

Assumption skated to an early 3-0 lead before Meisner could put MIT on the board. The Engineers closed the gap to one in the second period on the strength of forechecking that kept Assumption largely bottled up in their own end.

In what was apparently an attempt to psych out the Engineers, Assumption announced that they wouldn't play a third period, citing the bitter cold and biting wind. MIT responded with a sustained display of enthusiasm and enough noise to force a resumption of play.

MIT came out flying. By midway through the third period the game was tied at five and the Engineers looked strong enough to win. A goal by Assumption was countered by one from Rick Bryant '79 and with two minutes to go, the game was headed for overtime, but a goaltending error provided the margin of defeat, as MIT's record slid to 8-6.

Earlier in the week MIT lost to Gordon, 3-1, and Curry, 5-1. MIT's goals in both games were provided by Frank Scaribino G. This week MIT meets Nichols on Wednesday and plays their last home game of the season Friday against Clark.

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